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SALE NUMBER 4199

FREE PUBLIC EXHIBITION

From Saturday, November 2, to Time of Sale
Weekdays 9 to 6 • Sunday 2 to 5

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PUBLIC SALE

Thursday Evening
November 7
at 8:15

• • •

EXHIBITION & SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 East 57th Street
New York City

• • •

Sales Conducted by

HIRAM H. PARKE • OTTO BERNET • H. E. RUSSELL, JR.

1935



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IMPORTANT PAINTINGS

DAUBIGNY , DIAZ , DUPRE , MILLET AND OTHER
BARBIZON PAINTERS INCLUDING COROT'S FAMOUS
UN PECHEUR A LA LIGNE: SOUVENIR DU PONT DE MANTES

MATTHYS MARIS' *L'ENFANT COUCHEE* AND FINE
EXAMPLES BY MAUVE , JAKOB AND WILLEM MARIS
ISRAELS , NEUHUYS , AND OTHER DUTCH PAINTERS

MURPHY , WYANT , RYDER , BLAKELOCK

Together with

THIRTY-FIVE NOTABLE BRONZES

By Antoine Louis Barye

ACQUIRED DURING BARYE'S LIFETIME BY
M. E. LE ROY AND SUBSEQUENTLY PURCHASED *EN BLOC*
FROM THE E. LE ROY COLLECTION BY THE LATE
JAMES G. SHEPHERD



THE JAMES G. SHEPHERD COLLECTION

Public Sale by Order of the Owner, Mrs. James G. Shepherd

November 7 at 8:15 p. m.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

1935

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale

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SALES CONDUCTED BY HIRAM H. PARKE, OTTO BERNET, AND H. E. RUSSELL JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
30 EAST 57TH STREET · NEW YORK

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HIRAM H. PARKE . *President*

OTTO BERNET . *Vice-President*

ARTHUR SWANN . *2nd Vice-President*

FOREWORD

PAINTINGS

THE two main directions taken by the revival of Dutch painting in the nineteenth century were not, so to speak, anything more than a loop in the road. The lyrical landscape work under the direct influence of the Barbizon masters, and the poetic *genre* deriving solely from Millet and based on the lives of the Dutch peasantry, came to be roughly typified by the works of Mauve and Israels, respectively. But the two categories often overlap, and the single and essentially romantic nature of the movement remains clear. It should be noticed that the group had broken completely with that healthy and vigorous tradition which began before Breughel—even in Gothic times—and had as its most typical representatives in the Dutch and Flemish schools Steen, Brouwer, Van Ostade, and the younger Teniers: the painting of peasant life in sharply clear, joyful patterns of wine-bibbing, gluttony, and lust. Israels and his followers—Blommers, Neuhuys and the rest—saw the boors as figures of homely pathos, and their works are portrayals of mental and physical hardships: loneliness, toil, maternity, and death, and of the sole supreme happiness, the Madonna motive.

The Shepherd collection contains exceptional examples of both groups, which are really one group—Mauve's *Returning From Work* [Number 77] and *Milking Time* [Number 65], Israels' *Drenthe Madonna* [Number 74] and *The Laborers* [Number 76], and Neuhuys' *The New Toy* [Number 88]. But the achievements of the nineteenth century Dutch school are overshadowed by the extraordinary versatility of a single family, the brothers Maris. Jakob and Willem Maris painted with a high degree of lyrical feeling, upon a basis of sound structural accomplishment. Their landscape works [*e.g.* Numbers 54, 56, and 70] like those of Mauve, have a sincerity and a cohesive quality that transcend much of the atmospherics demanded by the taste of their time. Matthys Maris, the third brother, developed an unexpectedly deep vein of mysticism. *The Bride* [Number 78] and the *Lady of Shalott* [Number 59] have the dark half-emergent quality of much of Rodin's sculpture, where the imagination of the observer is expected to follow into the clouded depths the vision of the artist. The collection includes, indeed, Matthys Maris' acknowledged masterpiece, *L'Enfant*

Couchée [Number 73], painted in Paris in 1873 and exhibited at the Guildhall Loan Exhibition in London. This portrait of a little girl reclining upon the ground shows the extraordinary tenderness of Maris' rare portraiture and the cultivated feeling for decorative accessories which links his work with that of the English Pre-Raphaelites.

In addition to the Dutch group the catalogue contains an important nucleus of Barbizon paintings, with characteristic landscapes by Corot, Daubigny, Diaz, Harpignies, and Dupré, as well as Millet's *Woodchopper* [Number 69]. The most important of these is Corot's celebrated *Un Pêcheur à la Ligne: Souvenir du Pont de Mantes* [Number 72], painted in 1872 and shown at the Beaux Arts Exposition in 1875. This delightful work of his last period is a synthesis of all that he had learned of landscape painting in a life of more than seventy years, and the sureness of the brushwork and the perfect balance of the composition have something more than the virtuosity of mere experience.

The work of the American school seems by contrast more coolly objective, but the distinction is more superficial than real. For Blakelock does in a great measure recall Rousseau and Dupré, Wyant was profoundly influenced by the French, and Murphy experimented in his youth with the idioms of Corot and Diaz. Murphy is importantly represented in the collection with no less than six major canvases of his middle period (say 1890 to 1910), mostly setting forth his favorite theme—the groupings of sparse foliage of the late autumns in New England.

BARYE BRONZES

In an introduction to the Thomas Fortune Ryan catalogue I wrote of Barye, whose long life spanned the whole Romantic movement: "The studies of animals to which he devoted his art are so free from the idioms of the period that they possess a kind of timeless quality of vivid observation. There was nothing occult in this; it was the result of an endless and systematic study of lines and rhythms in the persons of the animals themselves, and a patient technical application which did not stop with the setting of the cast." It has become increasingly apparent how formidable these feats of observation were. An analysis of the complex torsional rhythms in such groups as the *Wolf Caught in a Trap* [Number 14], the *Stag Seized by Panther* [Number 21] and the *Tiger Attacking an Antelope* [Number

32] discloses the astonishing technical achievements of the sculptor's 'four-sided' vision.

The work of Barye in all its phases, from the mediaevalist Romanticism of his figure groups to his versatile use of patina in placing accents of light and shade, can be seen in the thirty-five bronzes of the Shepherd catalogue. This group possesses a peculiar importance for the collector. It was formed during Barye's lifetime by one man, M. Le Roy; it was sold to Mr. Shepherd on the express condition that the former owner should be given a first option to repurchase *en bloc*, and it was expressly stipulated that the collection should only be dispersed in its entirety. The authenticity of the individual works is therefore more than an affair of expert analysis, for they are a direct link with the living sculptor.

LESLIE A. HYAM

EVENING SESSION

Thursday, November 7, 1935, at 8:15

CATALOGUE NUMBERS 1 TO 94 INCLUSIVE

BRONZES

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Bas-Relief)

60- 1. *DOG POINTING A DUCK*

A dog, emerging from rushes into matted grass, is pointing a duck seen at lower left, while another duck flies off at the right. Signed at lower left, BARYE. Mounted.

Height, 4 inches; length, 5 7/8 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Bas-Relief)

110- 2. *DOG POINTING A DUCK*

Similar to the preceding; unsigned. Mounted.

Height, 4 inches; length, 5 1/2 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Bas-Relief)

50- 3. *EAGLE WITH CHAMOIS*

An eagle with spread wings has alighted upon a high rocky point, where it has dropped its victim, guarding it with one claw. Signed at lower left, BARYE. Mounted.

Height, 4 1/4 inches; length, 6 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Bas-Relief)

4. *RUNNING STAG*

Depicting a stag running to the left over grassy ground, advancing upon the right forefoot. Signed at the right, BARYE, and dated 1851. Mounted.

Height, 3¾ inches; length, 6 inches

Collection of Paul Perier, Paris

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Bas-Relief)

5. *LAEMMERGEYER AND SERPENT*

Finely modeled vulture with spread wings attacking a serpent coiled at the edge of a high rock. Signed at lower left, BARYE. Mounted.

Height, 4 inches; length, 6 inches

Cf. Charles de Kay, *Barye*, 1889, pl. 7

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

6. *SEATED RABBIT*

Seated figure of a rabbit with drooping ears. Brown patina. Signed on oval base, BARYE.

Height, 1¾ inches; length, 2¼ inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

7. *STAG GRAZING*

Small standing figure of a stag, with head lowered to graze. Brown patina. Signed upon oblong base, BARYE.

Height, 2¾ inches; length, 4¼ inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

8. *SEATED HARE*

Small seated figure of a hare with ears lifted. Brown patina. Signed on oval base, BARYE. Griotte marble plinth.

Height, 3 1/8 inches; length, 2 inches

Cf. Charles de Kay, Barye, 1889, pl. 13

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

9. *SEATED CAT*

Finely modeled figure of a seated cat with tail curled about its fore-paws. Good greenish brown patina. Signed upon oval base, BARYE. *Vert antique* marble plinth.

Height, 3 3/4 inches; length, 3 1/4 inches

Cf. Charles de Kay, Barye, 1889, pl. 11

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

10. *STANDING CHAMOIS*

Small graceful figure of a chamois listening, with its head raised. Brown patina. Signed on oval base, BARYE.

Height, 3 1/2 inches; length, 3 1/4 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

11. *FAWN AT REST*

Small graceful figure of a fawn resting, with its head slightly raised. Brown patina. Signed upon oblong base, BARYE. Griotte marble plinth.

Height, 2 1/8 inches; length, 4 1/4 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

12. *POINTER*

Alert sporting dog, the body drawn back and right forepaw raised. Greenish patina. Signed upon oval base, BARYE.

Height, 3½ inches; length, 7 inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

13. *STANDING ELK*

Standing figure of a finely modeled male, with graceful antlers held vertically. Copper-brown patina. Signed on oblong base, BARYE.

Height, 6¼ inches; length, 7 inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

14. *WOLF CAUGHT IN A TRAP*

Realistic figure, depicted in howling agony, its near forepaw caught in a trap. Brown patina. Signed upon irregular base, BARYE. Griotte marble plinth.

Height, 4½ inches; length, 5 inches

Cf. Charles de Kay, *Barye*, 1889, pl. 41

[See illustration]



[NUMBER 12]

[NUMBER 15]

TOP ROW: NUMBERS 14-13-16

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

15. *SETTER POINTING*

170- Well-modeled figure of a dog pointing with left forepaw raised. Greenish patina. Signed upon oval base, BARYE. *Vert antique* marble plinth.

Height, 4¼ inches; length, 6½ inches

[See illustration on preceding page]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

16. *SETTER POINTING*

175- Pose similar to the preceding, with head held at a slightly differing angle. Greenish patina. Signed upon oval base, BARYE.

Height, 4¼ inches; length, 6½ inches

[See illustration on preceding page]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

110-
17. *TUNISIAN PANTHER*

Recumbent figure of a panther, with curled tail, and left forepaw crooked about the remains of its prey. Golden brown patina. Signed upon oval base, BARYE.

Height, 2 1/2 inches; length, 7 1/4 inches

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

130-
18. *JAGUAR DEVOURING AN AGOUTI*

Crouching animal, with right forepaw brought forward as it devours an agouti. Golden-brown patina. Signed upon oblong base, BARYE. *Vert antique* marble plinth.

Height, 2 3/4 inches; length, 9 1/4 inches

Note: An ébauche for the Jaguar Devouring a Hare. Cf. Charles de Kay, Barye, 1889, p. 150, and reproduction pl. 58.

Sculptured in 1847

Collection of Mme Luzeau Barye

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

19. *STAG AT GAZE*

340- Alert figure, finely modeled, with head held high, the forefeet brought together in a sudden halt. Brown patina. Signed on oval base, BARYE, and dated 1838.

Height, 8 inches; length, 6½ inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

20. *WALKING STAG*

230- Beautifully modeled figure of a stag, posed with left foreleg lifted, and with head alert. Brown patina. Signed on oval base, BARYE.

Height, 7½ inches; length, 6¾ inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

21. *STAG SEIZED BY PANTHER*

325- The panther in the act of ferociously attacking the stag, one paw clawing its victim's face, its teeth imbedded in the stag's neck. Greenish patina. Signed upon octagonal base, BARYE.

Height, 7½ inches; length, 12½ inches

From Boussod, Valadon & Co., New York and Paris

[See illustration]



[NUMBER 21]

TOP ROW: NUMBERS 19 AND 20

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

22. *OCELOT AND HERON*

300-
A crouching wildcat standing over a heron and grasping the neck of its prey. Brown patina. Signed upon oval rocky base, BARYE.

Height, 7¼ inches; length, 12½ inches

Cf. Charles de Kay, *Barye*, 1889, pl. 18

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

23. *APE RIDING A GNU*

450-
Depicting an ape astride a prancing horned gnu, grasping the tail and mane. Greenish *maremma* patina. Signed upon irregular oblong base, BARYE.

Height, 9½ inches; length, 11 inches

Sculptured in 1841-2

Cf. Charles de Kay, *Barye*, 1889, pl. 52

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

24. *PANTHER ATTACKING A CIVET*

225-
Well-modeled figure of a panther with arched back and curling tail, the left forepaw extended to pin its victim to the ground. Fine greenish brown patina. Signed on irregular oval base, A. L. BARYE. *Vert antique* marble plinth.

Height, 4¼ inches; length, 9½ inches

[See illustration]



[NUMBER 22]

[NUMBER 23]

TOP ROW: NUMBERS 24 AND 25

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

25. *RECUMBENT LIONESS*

325- Broadly modeled figure of a powerful animal with curling tail, the head lifted and gazing ahead. Brown patina. Signed upon high oval base, BARYE. *Vert antique* marble plinth.

Height, 3¾ inches; length, 7½ inches

[See illustration on preceding page]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

26. *BULL ON THE DEFENSIVE*

300- Well-modeled powerful figure advancing with left foreleg raised and head lowered slightly to the left. Rich brown patina. Signed on oblong base, BARYE. Marble plinth.

Height, 7 inches; length, 11½ inches

Collection of Paul Périer, Paris, 1908

Cf. Charles de Kay, *Barye*, 1889, pl. 50

[See illustration opposite]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

27. *BULL RAMPANT*

260- Rearing figure of a bull, with head lowered and directed to the right. Brown patina. Signed upon high oval base, BARYE. *Vert antique* marble plinth.

Height, 8½ inches; length, 10¼ inches

Sculptured in 1840-1

[See illustration opposite]



[NUMBER 27]

ABOVE: NUMBER 26

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

28. *WALKING LION*

Majestic figure of a growling lion advancing with curled tail. Greenish patina. Signed upon oblong base, BARYE.

Height, 9½ inches; length, 16 inches

500- Sculptured in 1835-6

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Statuette)

29. *WALKING TIGER*

600- Powerful figure of a roaring tiger, striding forward upon the left paw. Greenish patina. Signed upon oblong base, BARYE.

Height, 8¼ inches; length, 16¼ inches

Sculptured in 1835-6

Cf. Charles de Kay, *Barye*, 1889, pl. 3

[See illustration]



[NUMBER 28]

ABOVE: NUMBER 29



[NUMBER 30]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

30. *HORSE SURPRISED BY YOUNG LION*

A young lion has sprung upon the back of a rearing horse, embedding its claws and teeth in the flesh. Green patina. Signed upon oval base, BARYE.

Height, 16½ inches; length, 16½ inches

Cf. Charles de Kay, *Barye*, 1889, pl. 22

[See illustration]



[NUMBER 31]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

31. *ARAB HORSEMAN KILLING A LION*

800 - An Arab mounted upon a rearing horse is spearing a lion fallen before him. Greenish patina. Signed on oval base, BARYE. *Vert antique* marble plinth.

Height, 15 1/2 inches; width, 14 3/4 inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

32. *TIGER ATTACKING AN ANTELOPE*

200- Realistically modeled standing beast, his near forepaw grasping the shoulder of his crying victim pressed to the ground, his teeth embedded in the throat. Greenish brown patina. Signed upon irregular oval base, BARYE. *Vert antique* marble plinth.

Height, 13 inches; length, 22 1/2 inches

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

(Bronze Animal Group)

33. *JAGUAR DEVOURING A HARE*

625- A large powerfully modeled crouching animal with sinuous back and curling tail, the feline head bent as it ferociously devours a hare. Green patina. Signed upon rocky oval base, A. L. BARYE. Wood plinth.

Height, 16 inches; length, 38 inches

Note: The original casting was exhibited at the Paris Salon in 1852 (shown in plaster in 1850); was bought by the Minister of the Interior for the Luxembourg collection; and is now in the Louvre.

Sculptured in 1848

Cf. Charles de Kay, *Barye*, 1889, pl. 59

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

34. *PAIR BRONZE TAZZE*

110- Circular shallow bowl modeled in relief with a medallion of grape vines and border of strapwork, the knopped stem with three leopard mascarons between leafage; on circular foot wrought with bellflowers and leaves formed from the spreading wings of three bats.

Height, 6 inches; diameter, 7 1/4 inches

Collection of Narcisse Virgile Diaz de la Peña



[NUMBER 32]



[NUMBER 33]

PAINTINGS

ALBERT NEUHUYS

DUTCH: 1844-1914

35. *CHILDREN SEWING*

Seated at the open door of a cottage, before a view of green meadows, is a peasant girl sewing upon a blue garment, in the company of a little girl in a child's chair facing her, also working industriously. Signed at lower right, ALB. NEUHUYS.

Watercolor: Height, 15 inches; width, 12 inches

40- Collection of J. Staats Forbes, Esq., London

From Wallis & Son, London, 1906

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

36. *RESTFUL SHORES*

275- Farmhouses with red roofs are clustered together with bushes, poplars, and a hayrick; surrounding them, fresh green fields bordering a river which crosses the foreground; at the right, near the shore, is a boy in a skiff fishing. Signed at lower left, J. FRANCIS MURPHY, and dated '84.

Height, 5¾ inches; length, 12 inches

From E. & A. Milch, New York, 1918

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

37. *BANKS OF THE SEINE*

300- View of the river at the left with an arched bridge in the distance, and figures walking along the quay; at the right, a horse and carriage advances toward the foreground. Signed at lower left, CHILDE HASSAM, and dated 1888.

Cradled Panel: Height, 8½ inches; length, 10½ inches

From Frank K. M. Rehn, New York, 1919

WILLEM MARIS

DUTCH: 1844-1910

38. *SUNLIT POOL*

150-
Depicting a marshy green field extending to a low horizon of buildings at the left, with a brown cow in the foreground watering near a clump of tall reeds growing upon the bank of a river. Blue cirrus sky. Signed at lower left, WILLEM MARIS.

Height, 14¼ inches; width, 10¼ inches

From C. W. Kraushaar, New York, 1910

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

39. *THE YELLOW HILL*

300-
An expanse of brownish fields, shadowed by a cloud, is interrupted by saplings at the right and two farmhouses nestling in a hollow to the left; in the distance, a hill of rounded contour stands out in the contrasting sunlight beneath a pearl gray sky. Signed at lower right, J. FRANCIS MURPHY, and dated 1903.

Height, 16 inches; length, 22¼ inches

From M. Knoedler & Co., New York, 1912

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

WILLEM MARIS

DUTCH: 1844-1910

40. *LANDSCAPE WITH CATTLE*

150-
Expanse of cloudy sky above a lowlying landscape of green fields, bordered at the left by a river, with windmills looming in the hazy distance; two Holstein cows have approached the reedy bank in the foreground to water. Signed at lower right, WILLEM MARIS.

Height, 14½ inches; width, 10¼ inches

From E. J. Van Wisselingh & Co., Amsterdam

From C. W. Kraushaar, New York, 1910



[NUMBER 41]

JAKOB MARIS

DUTCH: 1838-1899

41. *GIRL AND PEACOCK FEATHER*

Depicting a little girl in a white frock, lounging in a deep wine red velvet armchair with her knees crossed, and facing left; she is glancing at a peacock feather held in her right hand. Signed at lower right, J. MARIS.

Height, 9 inches; length, 13 inches

Collection of C. Frank Stoop

From Colnaghi & Obach, London, 1911

Guildhall Loan Exhibition, London, 1903, No. 75

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Recorded and illustrated in Holme and Thomson, *The Brothers Maris*, 1907, J 25

[See illustration]



[NUMBER 42]

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836-1892

42. *EARLY SPRING*

Rich green meadows bordered in the middle distance by a copse of tall trees with feathery foliage spreading before a cloudy gray sky; the fields extend into the distance toward a low ridge; from the foreground a rivulet meanders toward the right. Signed at lower left, A. H. WYANT.

Height, 12 inches; length, 16 inches

From N. E. Montross, New York

From William Macbeth, New York, 1905

[See illustration]



[NUMBER 43]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

43. *GRAY DAY*

1700- A narrow stream meanders from the foreground through fresh green fields bordered at the left by cottages and a copse of autumn trees; in the distance, the meadows extend toward a low horizon and a cloudy gray sky. Signed at lower left, J. FRANCIS MURPHY, and dated '95.

Height, 12 1/2 inches; length, 16 1/2 inches

From E. & A. Milch, New York, 1917

[See illustration]



[NUMBER 44]

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

44. *THE CATHEDRAL*

The sunlit façade and twin towers of S. Patrick's Cathedral rise at the right beside a garden plot and green trees; on the Avenue, before it, gay figures are strolling and traveling in carriages and a bus. Signed at lower left, CHILDE HASSAM, and dated *June 1893*.

Height, 20¼ inches; width, 14¼ inches

From the Macbeth Gallery, New York, 1919

[See illustration]

1600-



JOHANN HENDRIK WEISSENBRUCH

DUTCH: 1824-1903

45. *CANAL IN HOLLAND*

A wide expanse of cumulus sky, with clouds darkening directly overhead and shadowing a foreground where a gabled cottage and a bushy tree, at the right, border the blue waters of a canal; sailing barges glide upon the water, before a distant view of buildings sparkling in sunlight. Signed at lower right, J. H. WEISSENBRUCH.

Height, 27 1/2 inches; width, 20 1/2 inches

From Messrs. Buffa & Sons, Amsterdam

From Arthur Tooth & Sons, London, 1905

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Exhibited at the Engineers' Club, New York

[See illustration]



[NUMBER 46]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

46. *EARLY AUTUMN LANDSCAPE*

Low farmhouses are seen in the middle distance, beyond a wood of russet trees at the right encroaching upon an expanse of brownish fields; a small pool in the left foreground reflects a pale gray sky. Signed at lower left, J. FRANCIS MURPHY, and dated 1903.

Height, 12 1/4 inches; length, 16 inches

Collection of Robert L. Rose

From Scott & Fowles, New York, 1919

[See illustration]



[NUMBER 47]

JAKOB MARIS
DUTCH: 1838-1899

47. *THE NEW BROTHER*

An interior, with a woman in black seated at the left holding a baby upon her knees; at the right, a little girl in a white frock keeps at a distance, and leans with her hands behind her back to look intently at her baby brother. Signed at lower right, J. MARIS.

Height, 9¾ inches; length, 12½ inches

1350- Collection of Dr. J. A. Carp

From E. J. Van Wisselingh & Co., Amsterdam, 1906

Jakob Maris Memorial Exhibition, Arti et Amicitiae Society, 1899

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Exhibited at the Engineers' Club, New York

[See illustration]



[NUMBER 48]

HENRI JEAN FANTIN-LATOURE

FRENCH: 1836-1904

48. *VASE OF FLOWERS*

An arrangement of pink and white marigolds, asters, a scarlet iris, and other flowers, in a quadrangular brown glass bottle; dark gray background. Signed at upper left, FANTIN.

Height, 14 1/4 inches; width, 9 3/4 inches

Collection of William Harold Sharp, American Art Association, 1926

[See illustration]



[NUMBER 49]

JOHN SINGER SARGENT, N.A., R.A.

AMERICAN: 1856-1925

49. *UNDER THE WILLOWS*

Quiet backwaters of a river with the rippling surface reflecting the light penetrating a thickly grown shore of green trees and bushes; a punt has drifted inshore with a lady in blue asleep upon crimson cushions. Signed at lower left, JOHN S. SARGENT.

Height, 27 inches; width, 22 inches

Painted in 1888

From the John Levy Galleries, New York, 1923

Recorded in the Hon. Evan Charteris, *John Sargent*, 1927, p. 284

[See illustration]



[NUMBER 50]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

50. *SUMMER LANDSCAPE*

Verdant green fields with a marshy pond in the foreground, upon which ducks are swimming; at the right, stout oaks tower above the red roof of a farmhouse; other houses are seen scattered over a distant sloping ridge rising beneath a luminous and cloudy twilight sky. Signed at lower right, J. F. MURPHY, and dated '78.

Height, 16¼ inches; length, 24¼ inches

From the Macbeth Gallery, New York, 1920

[See illustration]



[NUMBER 51]

WILLEM MARIS

DUTCH: 1844-1910

51. *DUCKS AND DUCKLINGS*

Depicting a covey of white ducks squatting in a grassy clearing grown with wildflowers and surrounded by ducklings, one in the foreground cleaning a wing; before a curtain of thick reeds, with a tiny rivulet at the right. Signed at lower right, WILLEM MARIS.

Height, 16½ inches; length, 23½ inches

From Cottier & Co., Paris, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 52]

ALBERT P. RYDER, N.A.

AMERICAN: 1847-1917

52. *AUTUMN IDYLL*

A swaying figure of a girl in saffron robes stands facing the observer in a field of brown grasses, before a landscape of russet trees which partly obscure a twilight sky, and surround a pond stretching across the middle distance. Signed at lower right, A. P. RYDER.

Height, 10 inches; length, 13 inches

From M. Knoedler & Co., New York

From the Macbeth Gallery, New York, 1920

[See illustration]



[NUMBER 53]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

53. *A GARDEN PARTY*

Wooded landscape with a clearing in the foreground filled with gay figures of nymphs, in draperies of rich red and ivory, dancing and reclining upon the greensward, with two amors discernible in the right foreground. Signed at lower right, MONTICELLI.

Cradled Panel: Height, 15 1/2 inches; length, 24 inches

650- From M. D. Diot, Paris

Collection of Dr. U. de Ridder, The Hague

From E. J. Van Wisselingh & Co., Amsterdam, 1905

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 54]

WILLEM MARIS

DUTCH: 1844-1910

54. *CATTLE AT THE WATER'S EDGE*

Green fields bordering a meandering rivulet which crosses the foreground, and bounded in the middle distance by a screen of bushy trees; cows are grazing at the left, one of them wading through the stream at centre. Signed at lower right, WILLEM MARIS.

Height, 13½ inches; length, 19 inches

From Thos. Agnew & Sons, London

Collection of Alexander Young, Esq., London

From C. W. Kraushaar, New York, 1910

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 55]

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1819-1878

55. *RIVER SCENE*

A summer sky filled with puffs of white cloud, above a broad stretch of river, winding to the left beyond a small landing and a wooded bend; at the right are green grassy banks leading from the foreground, across subsidiary streams, towards an orchard and the houses of a town in the distance. Signed at lower right, DAUBIGNY, and dated 1863.

Cradled Panel: Height, 8½ inches; length, 15 inches

From Boussod, Valadon et Cie., Paris

Collection of J. H. Van Eeghen, Esq., Amsterdam

From E. J. Wisselingh & Co., Amsterdam, 1906

[See illustration]



[NUMBER 56]

WILLEM MARIS

DUTCH: 1844-1910

56. *CATTLE RESTING*

Placid scene with a backwater winding between marshy banks into the left foreground, recumbent cattle in the green meadows at either side; in the far distance are windmills looming upon the horizon, beneath a cloudy sky illuminated by an invisible sun. Signed at lower right, WILLEM MARIS.

Height, 22 inches; length, 30 inches

From Scott & Fowles Co., New York, 1910

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 57]

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

57. *THE NYMPHS*

An evening sky, luminous at the horizon, throws into relief the delicate foliage of a dark line of trees screening the middle distance; in the foreground three figures of nymphs, in blue and rose draperies, are seen beside a brook cascading at the right. Signed at lower right, R. A. BLAKELOCK.

Height, 16 inches; length, 24 inches

Collection of H. W. Watrous, P.N.A.

From William Macbeth, New York, 1906

Loan Exhibition of Paintings by Ralph Albert Blakelock, Henry Reinhardt Galleries, New York

Exhibition of Paintings by American Artists, Macbeth Galleries, New York

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 58]

MATTHYS MARIS

DUTCH: 1839-1917

58. *CHILDHOOD: 'SUSAN'*

Bust-length figure of a girl, dimly lighted and emerging from a deeply shadowed background; long brown hair frames the oval face, which is turned to the left, the body to half-right with the right hand visible.

Height, 19½ inches; width, 15½ inches

Painted in February, 1891

Collection of Hamilton Bruce, Esq., London, 1903

From Alexander Reid, Glasgow, Scotland

From Cottier & Co., London

From Thos. Agnew & Sons, London, 1908

[See illustration]



MATTHYS MARIS

DUTCH: 1839-1917

59. *THE LADY OF SHALOTT*

Poetic twilight landscape with the Castle of Shalott seen at the right; a woman in dramatic pose, garbed in a long yellowish gray robe with wide sleeves of blue and rose, has descended into a boat, leaning backwards with arms extended, her head turned to the left before a vision of the Castle of Camelot arising in the distance.

Height, 22 inches; width, 12 1/2 inches

Painted in 1880-5

Collection of Andrew Maxwell, Esq., 1910

From A. Pryer, The Hague, 1911

Guildhall Loan Exhibition, London, 1903, No. 72

Exhibited at the French Gallery, London, 1909, No. 10

[See illustration]



[NUMBER 60]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1809-1876

60. *FOREST OF FONTAINEBLEAU*

Twilight scene with a cloudy blue sky obscured at right and left by the russet foliage of stout forest trees; a brook cuts through the centre, leading toward the rose-tinted horizon; to the right of it a woman in a red skirt is gathering fagots. Signed at lower right, DIAZ.

Height, 23 inches; length, 27 inches

From Cottier & Co., New York, 1908

[See illustration]



[NUMBER 61]

HENRI JEAN FANTIN-LATOIR

FRENCH: 1836-1904

61. *LA TOILETTE DE VENUS*

Graceful nude figure of the goddess reclining to the left upon white and gold draperies, while a nymph is arranging her fair hair; at the extreme left, a second nymph is bathing in a pool, her bare back turned to the observer. The sky is filled with dark clouds, with a rift in which appears an amor. Signed at lower left, FANTIN.

Height, 20½ inches; length, 25½ inches

From Scott & Fowles, New York

Collection of George Barr McCutcheon, American Art Association, 1929

[See illustration]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

62. *SUGAR HOUSE*

Autumn landscape with slender russet trees at the left surrounding two small white houses, one with a red roof; the green fields show brownish areas, and are filled with marshy pools in the foreground, bounded in the background by a hazy ridge. Pale blue sky, streaked with clouds. Signed at lower left, J. FRANCIS MURPHY, and dated 1901.

Height, 14 inches; length, 19 inches

975- From E. & A. Milch, New York, 1917

[See illustration]

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840-1916

63. *OPALESCENT DAWN: VENICE, 1884*

150- Smooth waters of a lagoon bounded in the left distance by the domes and *campanili* of the city; to the right are scattered feluccas and groups of fishing boats with tinted sails outlined against a pastel sky. Signed at lower left, WM. GEDNEY BUNCE, and dated *Venice, '84*.

Cradled Panel: Height, 14½ inches; length, 25 inches

Collection of George Barr McCutcheon, American Art Association, 1929

From E. & A. Milch, New York, 1924

JOSEF ISRAELS

DUTCH: 1824-1911

64. *THE SERVANT*

600- Depicting a pretty servant girl in black skirt, gray apron, and scarlet jacket, standing upon the lower step of a short flight of stairs leading to a door; she holds a goblet in one hand, which leans upon the banister, and a blue *faïence* pitcher in the other. Signed at lower right, ISRAELS; with inscription sealed on back of panel: *painted by me in the year 1850, Josef Israels.*

Panel: Height, 10½ inches; width, 7¾ inches

Collection of J. Staats Forbes, Esq., London

From W. Scott & Sons, Montreal, 1907

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.



SUGAR HOUSE

[NUMBER 62]

J. Francis Murphy, N.A.

ANTON MAUVE

DUTCH: 1838-1888

65. *MILKING TIME, TWILIGHT*

800- A milkman, carrying pails upon a yoke, is standing to the right, his head silhouetted against a luminous twilight sky; before him are four black and white Holstein cattle grazing along a narrow strip of grass-land between two canals, the nearer stream flowing into the foreground. Signed at lower right, A. MAUVE.

Height, 14 inches; length, 27¾ inches

Collection of Dr. J. A. Carp

From E. J. Van Wisselingh & Co., Amsterdam, 1905

From Messrs. Laurie & Son, Glasgow, Scotland

[See illustration]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

66. *AUGUST AFTERNOON*

1250- The glistening surface of the outlet of a lake seen in the distance, flowing between fresh green banks into the left foreground, reflecting a sky streaked with white clouds; at the left are growing pollard willows and, at the right, are glimpsed buildings beyond a pair of bending trees. Signed at lower left, J. FRANCIS MURPHY, and dated '89.

Height, 16 inches; length, 22¼ inches

Collection of George A. Hearn, American Art Association, 1918

From George H. Ainslie, New York, 1919



MILKING TIME, TWILIGHT: NUMBER 65

Anton Mauve

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

67. *ENVIRONS DE CHATILLON-SUR-SEINE (COTE-D'OR)*

Grassy fields, with areas luminously lighted by an invisible moon, are bounded in the middle distance by farmhouses and bushy trees; two children advance into the foreground, walking parallel to a rivulet at the right bordered by a line of tall poplars. Signed at lower left, COROT.

Panel: Height, 13 inches; length, 16 inches

Painted in 1850-55

Collection of Theodore Rousseau, 1868

4100- Collection of M. A. Sensier

Collection Geoffroy-Dechaume, 1893

Collection of Henri Garnier, 1894

From Messrs. Arnold & Tripp, Paris

From Messrs. Obach & Co., London

Collection of G. M. Titsingh, Esq., Hilversum, Holland

From E. J. Van Wisselingh & Co., Amsterdam, 1905

Recorded and sketched in Alfred Robaut, *L'Oeuvre de Corot*, 1905,

Vol. II, p. 234, No. 683

[See illustration]



ENVIRONS DE CHATILLON-SUR-SEINE (COTE-D'OR)

[NUMBER 67]

Jean Baptiste Camille Corot



[NUMBER 68]

JULES DUPRE

FRENCH: 1811-1889

68. *LE CHENE (SILVERY MOONLIGHT)*

Two dark towering trees and the peak-roofed cottages of a small village border a road, upon which a woman in black bodice and scarlet skirt is proceeding to a distant church; the light of a rising moon streams through the interspaces between the houses, casting brightly illumined paths through the deep shadow. Signed at lower right, J. DUPRE.

Height, 26 inches; width, 20 inches

Collection of Mme. Humbert, Paris

From Scott & Fowles, New York

Collection of H. S. Henry, American Art Association, 1910

Collection of Colonel James Elverson, American Art Association-Anderson Galleries, 1930

[See illustration]



[NUMBER 69]

JEAN FRANÇOIS MILLET

FRENCH: 1815-1875

69. *THE WOODCHOPPER*

A peasant in sabots, white shirt, and light brown waistcoat, is swinging an axe over his shoulder to chop at the base of a tree at the right; in the background is a log pile bordering a wood of birches, with the sky penetrating at upper left. Signed at lower right, J. F. MILLET.

Height, 16 inches; width, 13 inches

From the Stendhal Galleries, Paris

From the John Levy Galleries, 1926

[See illustration]

JAKOB MARIS
DUTCH: 1838-1899

70. *VIEW OF A DUTCH TOWN*

2100-
Bridges in the distance span a broad placid river which flows into the foreground, where a figure is propelling a blue rowboat; on either bank are red brick buildings, with sailing vessels moored to a quay at the left. Blue cumulus sky. Signed at lower right, J. MARIS, *p.*, and dated '73.

Height, 14½ inches; length, 22½ inches

Collection of S. von Denvies

From Obach & Co., London, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



VIEW OF A DUTCH TOWN: NUMBER 70

Jakob Maris

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819-1878

71. *LA LOIRE A NANTES*

4400 - View of the broad river curving from the left toward the arches of a bridge, which leads to the houses and church of the town upon the farther shore; at the left, a man in a skiff floats upon the water, while figures of washerwomen and a girl driving geese into the water are seen upon the sloping near shore at the right. Signed at lower right, DAUBIGNY, and dated 1873.

Height, 15 inches; length, 27 inches

Collection Taubier, Paris

Collection of E. H. Cuthbertson, Esq., Bushey, Herts.

From Arthur Tooth & Sons, London, 1911

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



LA LOIRE A NANTES: NUMBER 71

Charles François Daubigny

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

72. *UN PECHEUR A LA LIGNE: SOUVENIR DU
PONT DE MANTES*

A fisherman in a red cap is standing at the extreme left before a view of the Seine, spanned in the distance by an arched stone bridge; at the right, a horseman is disappearing along a path, leading from a flowering foreground, into a wood darkened by the tall branches of feathery trees. Signed at lower right, COROT.

Height, 21 1/2 inches; length, 26 inches

7900- Painted in 1872-73

Collection of Dr. Dieulafoy, 1875

Collection of Mrs. C. V. Brown, 1879

From Tedesco Frères, Paris

From M. Knoedler & Co., New York, 1926

Exposition à l'École des Beaux-Arts, Paris 1875, No. 166

Recorded and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905,
Vol. III, p. 348, No. 2273

[See illustration]



UN PECHEUR A LA LIGNE: SOUVENIR DU PONT DE MANTES

[NUMBER 72]

Jean Baptiste Camille Corot

MATTHYS MARIS

DUTCH: 1839-1917

73. *L'ENFANT COUCHEE*

Half-length figure of a little girl lying upon flowering sandy ground, with her fair hair spread about her and entwined by garlands of pearls and blossoms as she looks dreamily toward the observer, her chubby left hand carried to her cheek; she wears a sky blue skirt and bodice and white chemisette, the blue set off by red and yellow butterflies hovering above her. Signed at lower right, M. MARIS, and dated '73.

Height, 14 inches; length, 21 inches

7000-
Painted in Paris in 1873

From Goupil et Cie., Paris, 1876

Collection of Andrew Maxwell, Esq., London, 1910

From Alexander Reid, Glasgow, Scotland, 1911

Exhibited by Teerstag (Goupil et Cie.), The Hague, 1876

Guildhall Loan Exhibition, London, 1903, No. 70

Exhibited at the French Gallery, London, 1909, No. 7

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Described and illustrated in photogravure in Holme and Thomson, *The Brothers Maris*, 1907, M. 17 and p. XXXIV

[See photogravure illustration]



[NUMBER 73]



DRENTHÉ MADONNA: NUMBER 74

Josef Israels

JOSEF ISRAELS
DUTCH: 1824-1911

74. *DRENTHE MADONNA*

A peasant girl in a blue apron is seated in the shade of a fruit tree, which spreads its branches overhead; she holds upon her knee a small child in light blue frock, and is glancing toward chickens scratching in the grass at right; beyond her is an expanse of green meadows, fenced in the middle distance, and hills beneath a sunset sky. Signed at lower left, JOSEF ISRAELS.

Height, 56½ inches; width, 43 inches

Painted in 1879

From A. Preyer, The Hague, 1910

Exhibited at the Paris Salon

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration on preceding page]

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

75. *UN MATIN AUX LOUPS PRES DE BONNY-SUR-LOIRE*

The green foliage of tall bushy willows and saplings at the left partly screens a wide expanse of blue sky flecked with clouds; three figures in a skiff skirt the shore of a river extending beyond, and boats are anchored near mud flats which project into midstream, as the water's course winds into the far distance. Signed at lower left, H. J. HARPIGNIES, and dated 1893.

Height, 67 inches; width, 52½ inches

Purchased from the artist by Messrs. Arnold & Tripp, Paris

From Arthur Tooth & Sons, London

Collection of J. Staats Forbes, Esq., London

Collection of Hilton Philipson, Esq., London

From Arthur Tooth & Sons, London, 1905

Paris Salon, 1893

[See illustration]



UN MATIN AUX LOUPS PRES DE BONNY-SUR-LOIRE : NUMBER 75

Henri Joseph Harpignies

JOSEF ISRAELS
DUTCH: 1824-1911

76. *THE LABORERS*

River scene with the buildings of a town populating the farther shore, their roofs silhouetted against an opalescent evening sky; in the foreground, a barge is moored to the bank, and two workmen in blue shirts are loading wheelbarrows to wheel across narrow plank bridges. Signed at lower left, JOSEF ISRAELS.

Height, 42½ inches; length, 59 inches

1500-
Note: The above picture was purchased from the studio of the artist by Mhr. P. J. Zurcher, who quotes Israels as saying with reference to it: "This work is one of my best out-door pictures." A watercolor version of the same subject hangs in the Mesdag Museum, The Hague; and is illustrated in Dr. Max Eisler, *Josef Israëls*, 1924, pl. LXXII.

From P. J. Zurcher, The Hague, 1908

[See illustration]



THE LABORERS: NUMBER 76

Josef Israels

ANTON MAUVE

DUTCH: 1838-1888

1300 - 77. *RETURNING FROM WORK*

View of a dirt road glistening in the rain, with four horses, the second from the left mounted by a farmhand in a gray livery coat, traveling away from the observer; on either side, lowlying green fields extend into the distance, with the bare branches of shrubs at the right delicately patterned against the opalescent evening sky. Signed at lower right, A. MAUVE.

Height, 23 inches; length, 40 inches

From Arthur Tooth & Sons, London, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]

MATTHYS MARIS

DUTCH: 1839-1917

450 - 78. *THE BRIDE*

Head and shoulders of a fair-haired girl in bridal costume, facing half-left, luminously depicted emerging from a shadowed background.

Panel: Height, 20½ inches; width, 13¾ inches

Painted in 1888

Collection of Hamilton Bruce, Esq., London, 1903

From Alexander Reid, Glasgow, Scotland

From Thos. Agnew & Sons, London, 1908



RETURNING FROM WORK: NUMBER 77

Anton Mauve

JAKOB MARIS
DUTCH: 1838-1899

79. *SEAWEED GATHERING*

Surf breaking upon a glistening beach in the foreground, with sea gulls flying before a pale blue sky; at the edge of the water a man with a rake is gathering seaweed, while his horse and two-wheeled cart wait in the shallows at the right. Signed at lower right, J. MARIS.

Height, 19 inches; length, 30½ inches

575- From E. J. Van Wisselingh & Co., Amsterdam

From Arthur Tooth & Sons, London, 1905

[See illustration]

DAVID ADOLF CONSTANT ARTZ

DUTCH: 1837-1890

80. *CONSOLATION*

Interior of a cottage with a fire smoldering at the right; a peasant woman in a brown apron and lace cap is seated in profile to the right, her head buried in one hand, weeping, the other hand about a little girl who sits upon a table beside her. Signed at lower right, ARTZ.

Height, 54½ inches; width, 43 inches

125- Purchased from Tony Artz

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

81. *MORNING: PATH TO THE LAKE*

Verdant landscape with bushy trees growing at the right and left, disclosing between them a view of a distant lake reflecting the sunset fading in a cloudy sky; a brook flows into the right foreground between rocky green banks, and a path traverses a small elevation at the left. Signed at lower left, H. J. HARPIGNIES, and dated 1900.

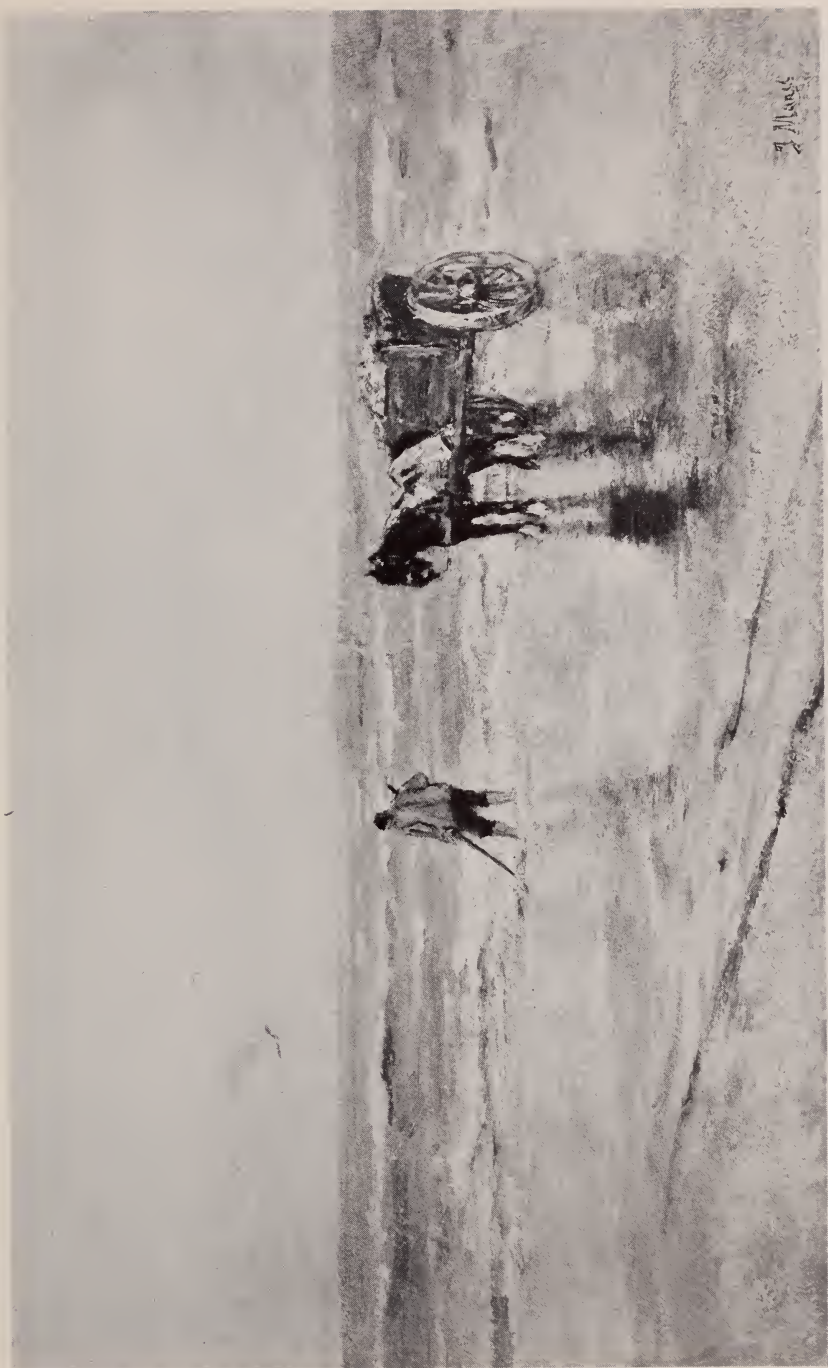
Height, 15 inches; length, 21¾ inches

775- From Messrs. Arnold & Tripp, Paris, 1900

From Julius Oehme, New York, 1905

From R. C. & N. M. Vose, Boston, 1909

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.



SEAWEEED GATHERING: NUMBER 79

Jakob Maris

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

975- 82. *THE WOOD LOT*

A distant stretch of brownish fields, with a patch of green in the immediate foreground, is bordered at the right by a copse of trees in autumn foliage, with timber chopped or fallen upon the grass; beyond them the slope of rising ground. Pale gray sky. Signed at lower left, J. FRANCIS MURPHY, and dated 1908.

Height, 24 inches; length, 36 inches

From William Macbeth, New York, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]

WILLEM MARIS

DUTCH: 1844-1910

200- 83. *CATTLE GRAZING*

Lowlying marshy green landscape, beneath an expanse of cloudy summer sky; a rivulet, flowing into the foreground, bisects the fields where cattle are grazing. A brown and a black cow stand upon the bank, the farther one with head lowered to drink. Signed at lower right, WILLEM MARIS.

Height, 10 inches; length, 17 inches

From Scott & Fowles, New York, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

MARIUS ALEXANDER BAUER

DUTCH: 1864-1932

150- 84. *SCENE IN CAIRO*

Moonlight view of old Mamluk buildings in Cairo, some of them domed, surrounding a fortress appearing at upper right, with a distant view of the city extending to the left. Starry evening sky. Signed at lower right, M. BAUER.

Height, 23¾ inches; length, 29½ inches

From E. J. Van Wisselingh and Co., Amsterdam, 1911

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.



THE WOOD LOT: NUMBER 82

J. Francis Murphy, N.A.

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

85. *IN OCTOBER*

875- Undulating meadowlands with a sunset lighting the summit of a hill at the left; the fields extending into the distance at the right screened by the delicate branches of birches in scanty autumn foliage, with a house appearing behind them; glistening pools in the marshy foreground reflect a cloudy gray sky. Signed at lower right, J. FRANCIS MURPHY, and dated 1907.

Height, 24¼ inches; length, 36¼ inches

From William Macbeth, New York, 1908

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Exhibited at the Engineers' Club, New York

[See illustration]

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867-

86. *WATERING THE OXEN*

100- Early morning haze, with the sun rising above a low horizon into a gray cloud-flecked sky; a stream cuts across the foreground, and a brown bush rises at the right; to the left, by the water, a man in a red coat is seated in a two-wheeled cart, waiting while his oxen drink. Signed at lower right, DESSAR.

Height, 16 inches; length, 22 inches

Purchased from the artist, 1926

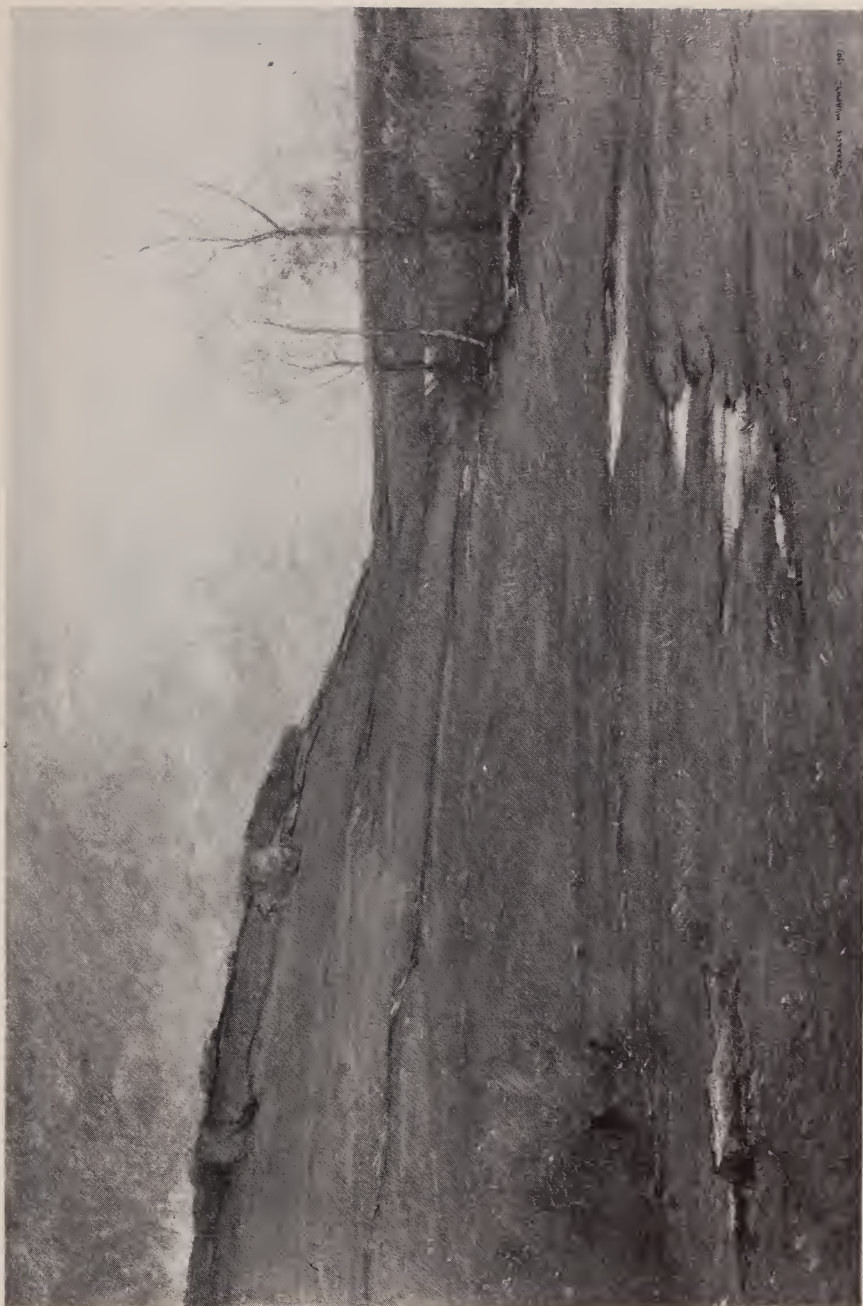
GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864-

87. *VENETIAN SCENE AT SUNSET*

150- Romantic view of the Grand Canal looking toward the Doges' Palace and the Campanile, with a gondola in midstream, enclosed by the looming colored sails of vessels clustered on either side, casting reflections in the light of a crescent moon. Signed at lower left, GEO. H. BOGERT.

Height, 28 inches; length, 36 inches



IN OCTOBER: NUMBER 85

J. Francis Murphy, N.A.

ALBERT NEUHUYS

DUTCH: 1844-1914

88. *THE NEW TOY*

500- Interior, with a woman in a lace cap, rose blouse, and brown apron seated in profile to the left, holding a baby in a yellow frock upon her knees; a smiling boy in a gray shirt, facing the observer, holds up a toy to amuse the infant. A crib, draped with a black shawl in shadow at the left, heightens the shaft of light streaming from an invisible window. Signed at lower right, ALBERT NEUHUYS, f.

Height, 52 inches; width, 42 inches

Painted for Arthur Tooth & Sons in 1902

Collection of Judge S. L. Bronson, New Haven, Conn., 1907

From Arthur Tooth & Sons, New York, 1907

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

[See illustration]

MARIUS ALEXANDER BAUER

DUTCH: 1864-1932

89. *WALLS OF JERUSALEM, DAMASCUS GATE*

90- Depicting a standing camel and two recumbent animals within a court-like area surrounded by gray walls; at the right are two Arab attendants resting, with a red cloak thrown nearby. Signed at lower right, M. BAUER.

Watercolor: Height, 25 1/2 inches; length, 37 1/2 inches

From E. J. Van Wisselingh & Co., Amsterdam, 1911

PAUL JOSEPH CONSTANTIN GABRIEL

DUTCH: 1828-1903

90. *AUTUMN: NEAR HAARLEM, HOLLAND*

140- Wheeltracks upon a dirt drive lead to an iron gate flanked by gnarled oaks in sparse wintry foliage; a woman in black stands before the house at the left, which faces toward a vista of green fields seen beyond the road at right. Signed at lower left, GABRIEL, ft., and dated '99.

Height, 21 1/4 inches; width, 15 inches

Purchased from the artist

From the Maison Artz, The Hague, 1905

Exhibited at the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.



[NUMBER 88]



[NUMBER 91]

JOHANNES BOSBOOM

DUTCH: 1817-1892

91. *S. SERVAS CHURCH, MAASTRICHT*

Interior of a cathedral with nuns and townspeople upon benches in the foreground, worshipping from behind the altar, with an organ and a monument seen behind them; a man in a red coat centres the group, standing behind a child in saffron. Signed at lower left, J. BOSBOOM.

Panel: Height, 24¾ inches; width, 18 inches

From E. J. Van Wisselingh & Co., Amsterdam

Collection of Mhr Du Bois, The Hague

From Arthur Tooth & Sons, London, 1907

[See illustration]

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853-1921

92. *PEACEFUL VALLEY*

Twilight scene with a luminous cloudy sky throwing into relief a red-roofed gabled house and a copse of tall trees at the right; at the left is an unbroken vista, beyond a cove in the foreground with a figure in a skiff. Signed at lower left, J. FRANCIS MURPHY.

Height, 6¾ inches; length, 11½ inches

275- From E. & A. Milch, New York, 1918

JOHANNES JAN VAN ESSEN

DUTCH: b. 1854

93. *LIONS*

Heads of a lion with bushy mane and a lioness, looking to the right; dark green background. Signed at lower right, JAN VAN ESSEN.

Watercolor: Height, 19 inches; length, 24 inches

50- Purchased from the artist, 1905

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867-

94. *AN AFTERNOON IDYLL*

Misty view of a lake reflecting a gray sky; a shrub in autumn reds and yellows brightens a brownish foreground, shadowed by tall trees growing at the left. Signed at lower right, DESSAR, and dated 1925.

Height, 12 inches; width, 10 inches

80- Purchased from the artist, 1927

[END OF SALE]

Total \$ 77820-

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